

MEXICON 2

Royal Angus Hotel, Birmingham
7~9 February 1986



the **creative** convention



Progress Report 4

MEXICON 2 - ESSENTIAL INFORMATION

- VENUE:** Royal Angus Hotel, St. Chad's Queensway, Birmingham B4 6HY.
- DATE,** Friday 7th to Sunday 9th February 1986.
- TIMES:** Noon Friday to late night Sunday.
- TO JOIN:** £9.00 (cheques etc: "Mexicon 2") to Pam Wells, 24a Beech Rd., London N11 2DA. Tel. (01) 889 0401. Same rate at the convention itself.
- ROOM** £17.50/night for single room, £17.00/person/night for double/twin room;
- RATES:** inclusive of private bathroom, tea & coffee making facilities, hairdryer, and voucher for either full English breakfast or lunch to the same value, and VAT. Overflow facilities in the nearby Grand Hotel.
- COMMITTEE:** Linda K. Pickersgill Chair; hotel & technical liaison
- | | |
|------------------|---------------------------------------|
| Greg Pickersgill | Operations; Co-ordination; Films. |
| Paul Kincaid | Programme |
| Colin Greenland | Programme consultant |
| Pam Wells | Treasurer; Memberships; Registrations |
| Rob Jackson | Publications; Quiz liaison |
| Abi Frost | Fan Programme
and Fanzine Room |
| Christina Lake | |
| Anne Page | Toastmaster, Programme Presenter |
| Maureen Porter | Book Room |

CORRESPONDENCE: Linda Pickersgill, 7a Lawrence Rd., London W5 4XJ. Tel. (01) 568 8174.

PUBLICATIONS: Rob Jackson, Chinthay, Nightingale Lane, Hambrook, Chichester, W. Sussex PO18 8UH. Tel. (0243) 574242. Due to unforeseen circumstances (see below) the Programme Book will now be given to members at the convention rather than mailed in advance, but provisional details of the programme are included in this PR to compensate.

Getting Into BIRMINGHAM

By car: If driving up the M6 from the South or East (or down it from the North or West), take Junction 6 (the famous Spaghetti Junction, labelled "Birmingham Central"). This takes you onto the A38(M) Aston Expressway. After the "End of Motorway" sign, move into the right-hand lane, which will take you over the Lancaster Circus flyover. At the end of the flyover move to the left-hand lane and the Royal Angus is only about 100 yards ahead on the left after the end of the flyover. (If you see the Royal Angus flying past and you're still on the ringroad, you didn't move over fast enough — go round the Birmingham ringroad and try again!) Immediately after the Royal Angus' ground floor entrance is the entrance to a multi-storey car park which is much the most convenient for the hotel (though expensive like most of its cousins in Birmingham unless you get your car out on Sunday when it is sometimes unmanned).

If you're resident at the Grand, take the same exit off the ring road as for the Royal Angus, which leads to the St. Chad's Circus roundabout. Take the first exit off this, turning left and then turn right at the next roundabout, Colmore Circus, and look for parking wherever you can — which can be tricky — up Colmore Row or thereabouts, as near as possible to the Grand. There isn't much parking here — I once found I had to retrace my steps to the car park next to the Royal Angus.

If you're coming up the M5, leave the motorway at Junction 3, which is 5 miles or so from Birmingham centre. Follow signs to City Centre, which you will arrive at via Broad Street, which leads onto Paradise Circus roundabout. Take the second major exit from this — roughly straight on — onto St. Charles Queensway. Don't take the underpass, but stay in the left-hand lane which leads to the St. Chad's Circus roundabout. Turn right (4th exit) up Snow Hill Queensway to the Colmore Circus roundabout (mentioned above in connexion with the Grand). Take the first exit, left, off Colmore Circus, a short road called Weaman Street. This leads down to a back entrance to the Royal Angus/ Weaman St. car park.

From the A34/A41/A45 you will pass Digbeth and the Bull Ring; turn right at the St. Martin's Circus roundabout onto Moor Street Queensway. Go under the first underpass, but keep left at the second, onto Lancaster Circus roundabout. Keep left here onto St. Chad's Queensway, and you will find the flyover from the A38(M) joining you from the right (as mentioned above, first para). The Royal Angus is 100 yards ahead on the left.

By train: You will probably arrive at the main station, New Street. After leaving the ticket barriers, go up the escalators, turn left at the top and leave the shopping centre via the ramp down into New Street, which brings you to the junction with Corporation Street. At the bottom of the ramp on the right there is a bus stop for the 101 Centre bus. This bus will take you round the city to Snow Hill Queensway for the Royal Angus. It runs every 2 or 3 minutes, but may not be available late in the evening. In this case, walk up Corporation Street, left at Old Square, into Colmore Circus, down Snow Hill Queensway and the Royal Angus is round the corner on the right — or take a taxi if you're feeling rich.

By coach: The National Coach terminus is at Digbeth coach station; walk towards the City Centre from the coach station, and get the 101 bus as described above from Moor Street railway station, or in the evening get a 16 or 17 bus to take you into the city centre — or walk on, ignoring Moor Street railway station, under St. Martin's Circus, up High Street, bear slightly left along Bull Street, which brings you to Colmore Circus: then proceed as above.

If all this has thoroughly confused you, buy a map or take a taxi!

THEATRE AND CONCERT RAIL CLUB — LOW PRICE RAIL TRAVEL

Those with admission paid to bona fide artistic events such as Mexican 2 are entitled to apply for reduced price rail tickets through the Theatre and Concert Rail Club. Enclosed with this PR is an application form for you to buy your tickets through them; with luck it should give you a bit more money to spend at the con!

Please send the form off promptly — time is very short, and the Club offices need a good week to get things processed.

Registration

The Registration Desk will be on the second floor, to the right of the lifts, and convention members will pass it by on their way to the bar, lounge and function rooms. It will be clearly signposted. Royal Angus residents should check in to the hotel first (ground floor) then as soon as possible after settling into their rooms go to the Registration Desk where you will collect badges, Programme Books and other information. Individuals staying at the Grand Hotel or elsewhere should register at the earliest opportunity.

Registration will be open from 12 noon to 10 pm Friday, 10 am to 6 pm Saturday, and 10 am to 1 pm Sunday.

The Registration Desk is the fixed point of contact between the committee and the attendees, and whenever it is open all enquiries and problems should be addressed there initially.

— Linda Pickersgill

Back to the BAR (convention saying no. 2)

Bar hours for the Mexicon will be much as at any other convention. The bars will serve all badge-wearing convention members until 2 am; thereafter the bar is theoretically open to residents of the Royal Angus only who must present a key in order to be served. In the unlikely event of the bar closing due to lack of custom residents will be able to get drinks via the night porters, who will be specially briefed for the occasion.

On Being Reasonable

In view of recent events at certain conventions it might be wise to mention a few things about convention hotels, their staff, and how to get along. First and foremost the Bar Staff. These are Important People and we do not wish to aggravate them. The Royal Angus staff are usually efficient and good natured, but one sure way to get up their noses is to pull out your favourite brand of whisky from a shoulder-bag whilst standing at the bar and pour yourself and your friends a few drinks. Another irritating affectation is the one where you sit in the bar with your own bottle on full display, helping yourself at will. Please don't do these silly things. Discretion is a very old and wisely upheld tradition amongst convention-going sf fans and let us not abandon it. That same discretion also demands that you don't carry a sleeping bag around with you all day, try to crash out in the corridors or function rooms, or leave blatant signs that six people are occupying a single room. Incredible as it may seem this thoughtless behaviour appears commonplace in some sf-related conventions, and we certainly don't want it to become acceptable within the traditional sf fandom community. A proper understanding of a convention's relationship with a hotel and the use of no more than ordinary discretion can save a myriad of pains. Remember, if the hotel staff don't stop you the committee will, and they're likely to be the least sympathetic of the two.

— Linda Pickersgill

PROGRAMME BOOK

In previous Progress Reports we've told you you would all be receiving the Programme Book a week before the convention. Such was our intention, but the best laid plans of mice and men gang aft agley, and life in my household went completely haywire recently. I added a special extra week to my Christmas holiday so that on return from visiting family I would have a week clear in which to make a good start on it — but returned to find that due to a frost-shattered junction in the plumbing in the roof water had been spraying itself all over the loft insulation at mains pressure, and either showering or cascading or dripping through nearly all the rooms in the house for a whole week... so after drying up, cataloguing and throwing out most of the hardbacks in the dining-room and pulling up soggy insulation from the attic I gave myself mild bronchitis, which is a good reason to take a week off sick and get on with this. The insurance people are being very helpful, though, which is a silver lining to this cloudburst. Another small blessing may be Rog Peyton's glee at the idea of me replacing even 5% of the books I've bought off him over the years...

As a result of all this, my schedule is a week behind. To compensate for you not receiving the Programme Book in advance, we decided to print a provisional version of the programme in this Progress Report, to give you a clearer idea of what we've been planning for you. We really think you should know to help you anticipate what is potentially

one of the most concentratedly stimulating programmes at any recent sf convention, with one of the strongest line-ups of speakers ever. Take a look through this and see if you agree. Not all of the names are familiar to sf fans, but there will be introductions to them all in the Programme Book, and even better introductions to them on meeting them in person.

— Rob Jackson

The PROGRAMME

Before I let you read the provisional programme, a small caveat. Although it's only three and a bit weeks to the convention itself, this programme is not necessarily the final one as due to be published in the Programme Book and your programme sheets which you will receive at the con. So small changes (including interesting additions) are possible. This is, of course, the case with most conventions, and in my opinion this programme is at least as firm as that with which most Programme Books go to press. I hope it looks good.

— Rob Jackson

Friday 7 February

- 7.00 pm OPENING CEREMONY followed by QUESTION TIME
Chris Evans, Ted White, Caroline Mullan, Kev Williams. See below.
- 8.30 pm IAIN BANKS
Talk.
- 9.30 pm DID TOLKIEN TAKE A WRONG TURN? The state of fantasy today.
Joan Aiken, Colin Greenland, Geoff Ryman, M. John Harrison, Gwyneth Jones (Chair).
- 10.30 pm DIVERSION DESESPERADO
A game compered by Neil Hepple in which five teams of two test their speed, physical skill and knowledge.
- 11.30 pm Film: SCREAM AND SCREAM AGAIN

Saturday 8 February

- 10.00 am SATURDAY MORNING PICTURES
- 11.00 am SCIENCE FICTION'S STUPID IDEAS. What made sf what it is?
Neil Gaiman, Dave Garnett, Garry Kilworth, Dave Langford (Chair).
- 12.00 nm ALAN MOORE
Question and answer session. Rob Hansen chairs.
- 1.00 pm TRUFANS vs. THE REST
A panel organised by Abi Frost which looks at the divide between "traditional" sf fandom and sub-genre or specialist fandoms.
- 2.00 pm PERCEPTIONS OF CHILDREN'S FICTION. Is it really what we think it is?
Joan Aiken, Jan Mark, Gwyneth Jones, Nick Lowe (Chair).
- 3.00 pm WOMEN IN FANDOM
Avedon Carol, Kate Davies, Christina Lake, Andy Robertson, Dave Wood.
- 4.00 pm IN TRANSLATION. How to turn a book into a play or film or...
Steve Gallagher, Geoff Ryman, Alan Moore, Clive Barker (Chair).

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- 5.00 pm WILLIAM GIBSON
An interview by Mike Dickinson
- 6.00 pm BRAIN OF MEXICON
Your chance to win the coveted, unique Brain of Mexican poncho plus a £20 book token — provided you answer the competition enclosed with this PR by Saturday morning of the con; the eight finalists are yet to be chosen...
- 7.00 pm WHY WE WRITE. A variety of writers attempt an answer.
Fan: Anne Hamill, Pro: Jan Mark, Critic: John Clute, Comics: Alan Moore, Chair: Rachel Pollack.
- 8.00 pm FANS vs. PROS. Quiz compered by Alan Dorey.
Pro team: Brian Aldiss, Neil Gaiman, Lisa Tuttle, John Clute.
- 9.00 pm A SHIVER UP THE SPINE. The use of horror in fiction.
Joan Aiken, Clive Barker, Iain Banks, K.W. Jeter, Kim Newman (Chair).
- 10.00 pm Films: GREENAWAY SHORTS.
- 11.30 pm DISCO

Sunday 9 February

- 11.00 am TRANSATLANTIC ECHOES. The American viewpoint.
William Gibson, K.W. Jeter, Avedon Carol, Ted White (Chair).
- 12.00 nn WHOSE CAKE IS IT ANYWAY? A talk by Pamela Buckmaster.
- 1.00 pm AUCTION. See below.
- 2.00 pm TED WHITE
Talk.
- 3.00 pm SUBVERTING SEX ROLES. Is sf really as dangerous as we think?
Gwyneth Jones, Josephine Saxton, Iain Banks, Geoff Ryman (Chair).
- 4.00 pm Film: BORN IN FLAMES
- 5.30 pm HOW WE WORK. Secrets of the craft of writer.
Steve Gallagher, Garry Kilworth, Dave Garnett, Alex Stewart (Chair).
- 6.30 pm WHAT IS FAN WRITING?
Hazel Ashworth, Simon Ounsley, Lilian Edwards, Jimmy Robertson.
- 7.30 pm REAPPRAISAL. What effect has the Golden Age had on today's writers?
William Gibson, Neil Gaiman, Kim Newman, Dave Langford.
- 8.30 pm SUPREMACY
A contest of discrimination, wit and ability compered by Kev and Sue Williams.
- 9.30 pm CLOSING CEREMONY followed by DISCUSSION.
Your chance to give your opinion of the convention, for the committee to give its views, plus talk about future conventions.
- 12.00 nn PARTY

ERRATUM

Although the final accounts of Tynecon II: The Mexican (Mexicon 1) published in PR3 were furnished by Sue Williams, the Treasurer of the convention itself was Sue Hepple.

QUESTION TIME

To get the convention off to a springy start — or give a little more time for hanging about in the bar, depending on your individual concerns — the programme item immediately following the Opening will be a Question Time, chaired by grumpy opinionist Greg Pickersgill, and featuring four individuals from various skulks of the sf/fandom world who will venture wisdom on the state of life as it relates to sf and/or fandom. Questions are solicited in advance — hand in at the Registration Desk — and will also be accepted from the audience at the time. There is no truth, and we do not mean to arrive at it.

— Greg Pickersgill

AUCTION

Following the surprise success of the hastily improvised affair at *Mexicon 1*, a properly constituted auction is planned for early Sunday afternoon. Any member of the convention may submit material for auction, either on behalf of themselves or as agent for a Fan Fund or any other charity. All material submitted should be accompanied by a clear list to be used for accounting, including any reserve prices. Please note that sales on behalf of individuals will incur a small commission charge — 10% of sale price. Some quality control will be applied, so don't burden us with rubbish, please. Donations of material are also welcome — proceeds to mutually acceptable worthy causes.

All kinds of science fiction and fandom-related material accepted.

— Greg Pickersgill

The **FANZINE ROOM**, in theory

The fanzine room will be the pulsating information centre of the convention. It's not just going to be somewhere for world weary fans to sit around slagging off the programme (at *Mexicon*? Surely not!) and exuding cynicism; it'll be a place for everybody from newcomers to BAFFs. Come in and find out about fandom, talk to your friends in a congenial atmosphere, read the fanzines, put up information of your own, vote in the fan polls (forget COFF and the Nova! These will be the ones that count!) and have a good time. There will be ambience, music, strange happenings and even coffee! (Also exclamation marks! — Ed.) Also there'll be an opportunity to sell fanzines, so bring spare copies along. And don't forget, Greg and Linda Pickersgill are collecting old fanzines for the convention, so send them your piles of forgotten gems, art nouveau masterpieces and all those other more ordinary back issues you think deserve a good home after years (or even days) of gathering dust in the attic!

But what about in practice?

Well, come along and find out!

— Christina Lake

CACTUS TIMES

As well as the above Fanzine Room activities, a daily newspaper will be published during the convention, the Cactus Times, run by Abi Frost with help from Mike Hamilton (who very successfully ran Cactus Times at *Mexicon 1*) and by anybody else who wishes to lend a hand. As well as enabling the committee to announce any last-minute changes or additions to the programme, or other events (additions? it's already a pretty full programme) and possibly to give the answer to that horrid Brain of *Mexicon* eliminator set by those knowalls in the North-East, it'll be your newspaper to contribute to, make announcements in, and so forth. As long as it isn't completely obscene, actionable or gibberish, this is your chance to tell convention members something.

WILLIAM GIBSON

An introduction by JUDITH HANNA

First impression on meeting Bill Gibson is that he looks like the writer of Neuromancer should look: tall, lean, dark, sorta like a bespectacled, very laid-back, and rather tousled Mad Max.

You all know that his first novel Neuromancer won the 1985 Hugo and Nobby and the Phil K. Dick award for best sf paperback original. Pleased but puzzled, Gibson says: "I can't recall when anything I ever voted for ever won an award." For once, the Good Guys get the Hugo!

You've all read Neuromancer, haven't you, that slick and fast, jacked-in and totally wired trip through the "ice" of a computer-saturated future you can see, lying in wait behind the video games and rock videos and ad-obsessed megacorporations that are taking over the world.

Chris Priest has talked about an aura of "techno-sleaze" about Gibson's work; Omni hailed him as a "hot new punk sf writer", Gardner Dozois as a "cyber-punk", Heavy Metal calls him "this year's hungry stranger" whose "prose moves with a kinetic edginess that yanks the reader along in a stuttering amphetamine hurtle".

Gibson himself says, when we ask: "I see myself as a kind of literary collage-artist, and sf as a marketing framework that allows me to gleefully ransack the whole fat supermarket of 20th century cultural symbols... A number of reviewers have mistaken my sense of realism, of the commercial surfaces of characters' lives, for some deep and genuine attempt to understand technology. I'm as fascinated — well, a bit more so, actually — by what motivates someone to go out and buy a pair of Calvin Klein jeans as I am by the workings of a surgical laser. Which is not to say that I am blind to the beauty and importance (or the poetry) of surgical lasers."

Gibson is American, grew up in a small town on the Tennessee-Virginia border. He now lives in Vancouver, on the west coast of Canada. He moved to Canada in the 60s, not really draft-dodging, but "sort of. I told the Board medics I was a total junkie. I checked yes for every drug listed and added about eight more. They made me 1-Y, I think for suspected instability, and I hauled ass up here. But I told them where I was, kept in touch — actually I kept writing for new cards to replace the ones I'd lose. Just before the system was disassembled they reclassified me 4-F, possibly as some strange kind of put-down. So technically I've never evaded." (Quoted in Heavy Metal interview.)

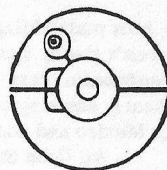
He is married, has two children, and it comes as a shock to find that his letters and story scripts look like they were typed on an old manual. We almost managed to interview him for Interzone while he was in London earlier this year working on the script for a planned film of his short, Burning Chrome, published in the July '82 issue of Omni. Over a very pleasant lunch he told us all sorts of fascinating stuff about himself and his work. "We'll go over all this when we get the tape-recorder going," we promised ourselves. But time ran out before we could get settled in a quiet spot with mike and cassette going. So the interview printed in IZ 13, and bits from which are quoted here, was done by post. At Mexico, Bill won't be able to escape the live interview. Don't miss it.

His short stories have been published in Omni, and in Interzone: "Fragments of a Hologram Rose" in IZ 9 and "Winter Market" in a future issue. Forthcoming publications are Count Zero, a "sort of sequel to Neuromancer", which should "do for L-5 colonies what Ballard did for swimming pools", The Log of the Mustang Sally, and a short story collection.

— Judith Hanna

JAN MARK

An introduction by MAUREEN PORTER



To start with, Jan Mark is not "just" a children's writer. She has also written three novels with science fiction or fantasy themes, and a clutch of short stories, all for older readers, but her stories for children deserve quite as much attention, and are just as important.

They are characterised by a remarkable understanding of how children really think and behave, not how most adults assume they do, or should, and an awareness of how much they enjoy frightening themselves, demonstrated particularly by the stories in Nothing to be afraid of. Jan Mark has a good ear for dialogue, and a sly sense of humour that pervades even her bleakest writing. At the same time she is keenly aware that life is not all sweetness and light, and her writing is free of the sugary sentimentality and banality that bedevils so much juvenile fiction. There is nothing that can be construed as a happy ending in any of her stories, simply the knowledge that life continues regardless, with the hope that the protagonists can assimilate the experience and benefit from it later. I approve of this — it mirrors a child's real experience much more closely than most fiction seems to.

The message in the sf and fantasy novels is rather more stark, that ultimately there is no way out. One can cheat the system temporarily, but eventually it will either absorb or destroy a person. In The Ennead Isaac, in common with everyone else, has been cheating the system all his life, in order to survive, but once he cheats beyond the accepted bounds retribution, whilst slow to come, is inevitable. When he runs there is no place to run to, and the reader can resolve the story once Ms. Mark leaves her character stranded on a hillside. In Aquarius, on the other hand, Viner has assured his own survival, but at the expense of those who sought to destroy him. There is no sense of black and white, clearly defined issues, only a constantly shifting pattern of greys, certain today, tomorrow who knows?

This is also apparent in her short stories about adolescent life. No one seems to win, no one seems to lose, but the teenagers always get by somehow. So it seems to be a case of not reading Jan Mark unless you want to be depressed or disturbed, which wasn't quite the impression I intended to convey, but there is no point in convincing you that you'll enjoy her work when you quite probably won't, at least not in the accepted sense. Let us say that there is a satisfaction to be gained from seeing someone tell it like it really is, and in such a way as to elicit a response, no matter how painful.

— Maureen Porter

MEXICON 2 ~ THE FANZINE

First made available at Novacon as a result of heroic production work by Maureen Porter and editorial work by Abigail Frost and Pam Wells, this is a showcase for the fanwriting talents of the Mexicon 2 committee. It's an outstanding piece of work — I can say so without appearing too biased as I ~~was/wot/lazy~~ didn't have time to do an article. 30 A4 pages with an unusual collage cover by Abi, it contains Colin Greenland's piece on staying in the Colorado mountains, which varies from the descriptive through the atmospheric to the dreamlike, Linda Pickersgill's piece which gently twists reality in an attempt to accommodate the belongings of a couple of squirrel-like collectors, Paul Kincaid's piece in which

he gets piste skiing, Abi Frost is scurrilously funny in a Camcon report on those who weren't there, and Maureen Porter is nicely wistful about childhood dreams of a family greenhouse. Pam Wells does some nicely hysterical agony column letters, Anne Page has a neatly amusing poem about trying to write, and Christina Lake bends reality in discussing Mexico and some Central American writers.

All Good Stuff. Available for £1.00 from Pam Wells, 24a Beech Road, London N.11, half the proceeds going to Mexican earthquake relief. Send for it now, or buy it at the con.

— Rob Jackson

Members

List complete from end of PR3 listing, to 15.1.86.

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|-------------------------|--------------------------|-----------------------------|
| 171. Sherry Francis | 206. Kevin Gallagher | 241. Karen Sansom |
| 172. Chris Donaldson | 207. Bernie Evans | 242. M. John Harrison |
| 173. Paul Oldroyd | 208. S. Redburn | 243. Steve Jones |
| 174. Pamela Buckmaster | 209. Anthony D. Richards | 244. Hull Univ. SF & F Soc. |
| 175. John Clute | 210. Jane Johnson | 245. " |
| 176. Neil Gaiman | 211. Ingrid Walton | 246. " |
| 177. Rachel Pollack | 212. Sharon Hall | 247. " |
| 178. Angela Insole | 213. Bryan Hall | 248. " |
| 179. Syd Foster | 214. Margaret Hall | 249. " |
| 180. Garry Kilworth | 215. Jacqui Bexon | 250. " |
| 181. Annette Kilworth | 216. Steve Hubbard | 251. " |
| 182. Jerry Kaufman | 217. Heather Ward | 252. John Stewart |
| 183. Suzanne Tompkins | 218. Alan Dorey | 253. Jennifer Steele |
| 184. Robin W. Goswell | 219. Rochelle Dorey | 254. Jim Goddard |
| 185. Crispin A. Goswell | 220. Paul McCarthy | 255. Bruce Macdonald |
| 186. Chris Morgan | 221. Jean Maudsley | 256. Pete Wright |
| 187. Jan Mark | 222. Andy Richards | 257. Ric Cooper |
| 188. Alan Moore | 223. Angela McTernan | 258. Margaret Austin |
| 189. Jane Welsh | 224. Ron Gemmell | 259. Robert L. Sanders |
| 190. Glen Warminger | 225. Dave Cockfield | 260. Richard Coleman |
| 191. Alan J. Sullivan | 226. Peter Day | 261. Michael Hill |
| 192. Juliet Eyeions | 227. Kevin Clark | 262. Ian Sorensen |
| 193. Brian Aldiss | 228. Anne Wilson | 263. Lee Montgomerie |
| 194. Mike Scott | 229. Ashley Watkins | 264. D.M. Sherwood |
| 195. Alison McDonald | 230. Saul Bura | 265. Keith Banks |
| 196. Phil Spencer | 231. Arthur Cruttenden | 266. Gamma |
| 197. Alan F. Gilbert | 232. David Barrett | 267. " |
| 198. Christopher Priest | 233. Karen Kelsall | 268. Phil James |
| 199. Alan Livingston | 234. Tony Aldridge | 269. Caroline Day |
| 200. Hazel Langford | 235. Les Fuller | 270. Ruth Le Sueur |
| 201. Graham Poole | 236. Lazlar Lyricon | 271. Keith Mitchell |
| 202. Barbara Conway | 237. Kim Newman | 272. Martin Harlow |
| 203. Chris Evans | 238. N. Collyer | 273. Katy Nicholson |
| 204. Faith Brooker | 239. Charles Stross | 274. Jen Green |
| 205. Mike Christie | 240. Stephen Jones | |